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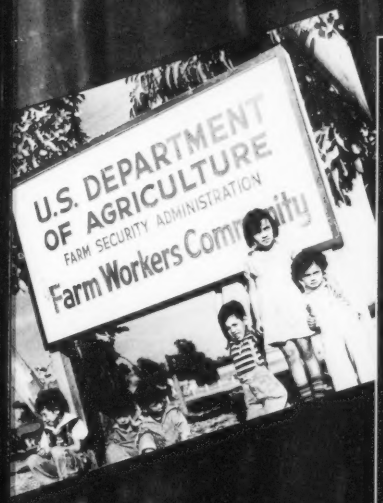

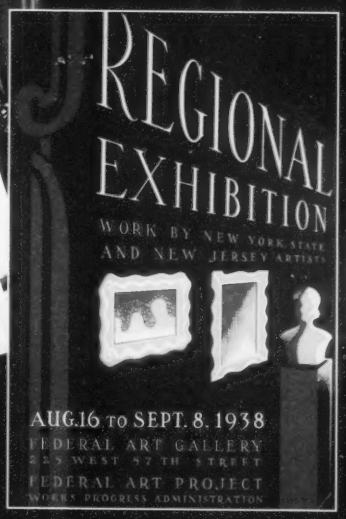

The New Deal at 75

LIBRARY OF CONGRESS
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JAMES H. BILLINGTON
Librarian of Congress

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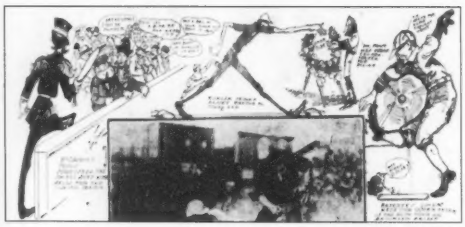

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On the Cover: President Franklin D. Roosevelt, here in a 1935 photo, initiated an extensive set of social programs that changed America forever. He is flanked by photos and posters representing several of his New Deal programs. *Photos from Prints and Photographs Division, photo collage by Alice Chang*

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Franklin Roosevelt explained many of the aspects of his New Deal programs to the American public through a series of "Fireside Chats" delivered by the new medium of the era, radio. Prints and Photographs Division

Associated Press

THE NEW DEAL AT 75

WHEN ART, CULTURE AND GOVERNMENT INTERSECTED

BY NANCY GROCE AND STEPHEN WINICK

In March 1933, after being sworn in as America's 32nd president, Franklin Delano Roosevelt initiated his "New Deal," an extensive and multifaceted array of social, cultural and fiscal recovery programs designed to reform and reinvigorate national life at the height of the Great Depression. Scholars and politicians continue to debate its merits, but there can be no argument that it dramatically altered the physical landscape of the United States and transformed the relationship among the federal government, the states, and individual citizens. Moreover, the New Deal dramatically enriched the holdings of the Library of Congress.

To commemorate the 75th anniversary of the New Deal, the American Folklife Center (AFC) in the Library of Congress collaborated with other Library divisions, prominent outside cultural organizations and leading scholars to present a free, two-day public symposium. The event, titled "Art, Culture, and Government: The New Deal at 75" was held at the Library on March 13-14, 2008.

More than 200 people attended the event, where they heard how the Library's vast holdings—and those of other institutions—generated by New Deal programs continue to inform and inspire innovative scholarship and refine insights about this crucial historical era. They also had the opportunity to view a display of the Library's New Deal "treasures."

The New Deal and Library Resources

The New Deal is probably best remembered for building parks, schools, and highways; conducting projects such as rural electrification; and creating mammoth structures such as the Grand Coulee Dam. But its goal was to rebuild all sectors of the American economy, including culture and the arts. Many New Deal cultural programs promoted the creation of new art, but others undertook the documentation of traditional art and culture and mandated the collection of local, regional and personal histories. A great deal of valuable documentary material generated by these groundbreaking cultural programs was submitted to federal agencies, and much of it found its way to the Library of Congress.

Highlights of the Library's New Deal holdings include more than 2,300 ex-slave narratives (first-person interviews with African-Americans who were slaves before the Civil War); tens of thousands of Farm Security Administration photographs, many of them iconic images of Depression-era America that continue to shape our understanding of the period; unpublished notes and letters by such literary figures as Ralph Ellison, Sterling Brown, Nelson Algren, Richard Wright and Zora Neale Hurston, all of whom worked for New Deal agencies; scripts, notes, and artwork for Work Projects Administration (WPA) theatrical productions involving such greats of the American stage as Orson Welles and John Houseman; letters and musical scores by composers such as Aaron Copland and Marc Blitzstein; and thousands of audio recordings of traditional singers, fiddlers, banjo-players and other local performers recorded by WPA researchers throughout the United States. Indeed, many of the Library's curatorial divisions had their holdings significantly augmented by written materials, recordings, photographs, artwork and other forms of cultural documentation generated through enormous and innovative New Deal government initiatives.

The American Folklife Center is a prime example. Today, the AFC Archive is one of the largest repositories of traditional culture in the world, consisting of more than 3 million items from around the globe, including photographs, manuscripts, audio recordings and moving images. But it wasn't always that way.

In fact, the Library's Archive of American Folk Song—known today as the AFC Archive—was founded in 1928, and was still in its infancy when the stock market crashed in 1929. When Roosevelt instituted the New Deal in 1933 it was a small and struggling archive. As the 1930s progressed, a steady stream of important documentary materials from the New Deal's many programs made their way to the folk archive. These included recordings, photographs and manuscripts from the Resettlement Administration (RA) and the Farm Security Administration (FSA). Materials from a wide range of Work Projects Administration or Works Progress Administration (WPA) programs, including the Federal Writers' Project (FWP), the Federal Theater Project (FTP), the National Youth Administration (NYA), and the Joint Committee on Folk Arts were especially important in enriching the collections. Along with the Archive's own collecting initiatives, these New Deal materials became an unparalleled aggregation of disc-era field recordings. Even the AFC Archive's item-level card catalog, which provides searchable access to this remarkable storehouse of music and knowledge, was created as a WPA project. All of this helped the Archive transcend its modest beginnings and become the world-class resource it is today.

Preserving the Legacy

The event began on the morning of March 13 with a panel organized and presented by the National New Deal Preservation Association (NNDPA). Welcoming remarks were provided by AFC Director Peggy Bulger, Robert Saladini from the Library's John W. Kluge Center and NNDPA Executive Director Kathy Flynn.

"We are here to commemorate and honor the individuals who actually participated in these landmark New Deal programs," said Bulger, who thanked her colleagues in the Library and at NNDPA for their participation.

Well-known journalist and political commentator Bill Press gave a rousing presentation about Roosevelt's vision and the enduring impact of the New Deal on American culture. He welcomed audiences to the Library's Thomas Jefferson building, which he called "the most beautiful building in Washington, D.C." He pointed out that, in an election year, the focus should not be solely on political candidates, but on the questions, "Where are we going, and how are we going to get there?" He stated that the New Deal symposium was "a reminder of how productive, how effective, and how bountiful government can be, when you have leaders who believe in what government can do." Press believes that America would benefit if it could "rediscover the energy and vision of Franklin Delano Roosevelt, who said we had a 'rendezvous with destiny,' and then charted an outrageously bold course to take us there."

Other presentations included reminiscences by Roosevelt's granddaughter, Eleanor Roosevelt Seagraves, and Civilian Conservation Corps alumnus Walter Atwood. There was a lively account of the New York arts scene by WPA artist Gertrude Goodwin and a paper by New Deal historian Robert Leighninger. Folklorist Stetson Kennedy and other attending WPA alumni were honored and awarded plaques and medals.

The symposium commenced in the afternoon with a session titled "New Deal Resources: Preserving the Legacy." This panel focused on the New Deal collections within Library of Congress curatorial divisions. Curators gave brief overviews of their holdings, explained how the materials were acquired by the Library, highlighted some of their New Deal "treasures" and identified a few selected New Deal items or collections that they thought warranted greater research.

Following welcoming remarks by Associate Librarian for Library Services Deanna Marcum, attendees learned about the Library's New Deal holdings in its various custodial divisions. Remarks were made by Walter Zvonchenko of the Music Division, Mark Dimunation of the Rare Book and Special Collections Division, Ford Peatross of the Prints and Photographs Division, Alice Birney of the Manuscript Division and Bryan Cornell of the Motion Picture, Broadcasting and Recorded Sound Division.

Curators and archivists from other major New Deal repositories spoke about their holdings. William Creech from the National Archives and Record Administration (NARA) discussed "New Deal Resources in Washington, D.C.," and Tom Wiltsey talked about NARA's "New Deal Resources in Regional Offices." Supervising archivist Robert Clark represented the Franklin Delano Roosevelt Presidential Library in Hyde Park, N.Y. Andrea Kalin of

Cartoonists of the day had plenty of fodder, between the alphabet soup of New Deal programs (left, C.K. Berryman cartoon from 1933) and the vocal detractors of FDR's initiatives, including national aviation hero Charles Lindbergh, known as "the lone eagle" (right, Berryman cartoon from 1941). Prints and Photographs Division

Spark Media presented a brief preview of her upcoming documentary film "Soul of a People: Voices from the Writers' Project."

The final talk of the day was given by folklorist Charlie Camp, who discussed the importance of the unpublished WPA manuscript "America Eats," which is housed in the Manuscript Division of the Library of Congress. Written by out-of-work writers during the Depression as "an account of group eating as an important American social institution," the manuscript documents local, traditional cookery found at church functions and community events all across the country. Camp stated that the manuscript is completely unique in its thorough documentation of American food and foodways by a large team of researchers. Their words, he said, "comprise the only account we have, coast to coast, north to south, of American food and culture in any year. Nothing's been attempted of this scope since." Camp did note that several authors, including most recently Pat Willard, have published samples of the manuscript, but that most of it remained unpublished. "So there's about a 1,000 page manuscript, 192 essays, and it's never been published," he said. "It occurred to me that if I did nothing better today than to stir some interest or discussion about having this previously unpublished WPA masterpiece find its way into print, we'd all be better off for it."

Sharing the Legacy

Attendees were given the opportunity to view some of the Library's most unusual New Deal treasures. Curators from each division were on hand to discuss and explain the items on display.

The Rare Book and Special Collections Division brought a selection of the WPA's famous "American Guide" series, travel guides for the 48 states, Alaska, Puerto Rico and other territories; first-edition volumes in the "Rivers of America" series; and an unusual WPA book titled "Di Yidishe Landsmanshaften fun Nyu York/ The Jewish Landsmanschaften of New York," a Yiddish-English roster of New York *Landsmanschaften*, mutual benefit societies for Jewish immigrants from individual cities, *shtetls*, or other communities in Europe.

The Prints and Photographs Division displayed political cartoons about the New Deal; impressive full-color posters created by New Deal agencies; lithographs, woodcuts, and other forms of printed artwork; and several iconic New Deal photographs by such photographers as Louise Rosskam and Arthur Rothstein. In addition, they displayed a copy of "Bound for Glory: America in Color, 1939-43," the Library's publication of color photographs taken for the FSA and the Office of War Information. (The book can be purchased from the Library's Sales Shop at **www.loc.gov/shop/** and a Library exhibition based on the book can be viewed at **www.loc.gov/exhibits/boundforglory/**).

The Music Division chose notable objects from the Federal Theatre Project archives, including photograph and script material for the famous Orson Welles production of "Macbeth," which opened in New York City's Harlem neighborhood in 1936; costume designs for another 1936 Welles production, an adaptation of Eugene Labiche's classic French farce "The Italian Straw Hat"; and set designs for a production of Pinocchio presented in Los Angeles in 1937.

The Motion Picture, Broadcasting and Recorded Sound Division displayed a selection of historical recordings, including an instantaneous disc (an inexpensive and accessible method of recording developed in the 1930s) of Roosevelt's first inaugural address, in which he outlined the need for the extraordinary flurry of legislation that produced the New Deal; an NBC reference disc of one of Roosevelt's famous radio "Fireside Chats," in which he reports to the American people his 1938 requests for funding for New Deal programs; and several commercial songs on New Deal themes, such as "C.C.C. Blues," by musician Robert Brown ("Washboard Sam").

The American Folklife Center displayed a hand-painted program from the 1939 "Americans All" Folk Festival in Pennsylvania; "A Check-List of Folk Songs" containing information on the thousands of songs collected by fieldworkers in the New Deal era;

Stephen Winick

From left, Federal Art Project muralist Gertrude Goodrich, folklorist Stetson Kennedy, FDR's granddaughter Eleanor Roosevelt Seagraves and Glory Southwind, president of the National New Deal Preservation Association, make up an impromptu quartet at the New Deal symposium.

field notes and photographs compiled by the eminent folklorist Herbert Halpert, when he was employed by the WPA; and several other original recordings and photographs that have since become American icons.

The Manuscript Division brought photocopies of original items, which allowed audience members to handle them. Their items included FWP reports from Ralph Ellison, Richard Wright and Nelson Algren, documenting slices of life such as children's ball bouncing rhymes, New York City cabbies' anecdotes, industrial folklore from Chicago and reminiscences of a slave wedding in Eufala, Alabama; a photostat of an unknown four-page manuscript containing an 1864 speech by Abraham Lincoln, discovered by a New York State WPA researcher; and a photograph of orator and civil rights leader Frederick Douglass.

Also on display was the Library's 1983 publication "Amassing American Stuff: The Library of Congress and the Federal Arts Projects of the 1930s," an illustrated monograph by John Y. Cole, director of the Library's Center for the Book. Originally written as an article for the Quarterly Journal of the Library of Congress, this essay has long been a standard tool for researchers interested in the Library's New Deal collections. Copies of the book were displayed along with materials related to the Library's 1994 New Deal symposium.

Studying the Legacy

The symposium resumed on March 14 for a day devoted to exploring "The New Deal Legacy and Contemporary Scholarship." Georgetown University historian Michael Kazin delivered the keynote address on "The New Deal and the American People." Kazin touched on the politics surrounding the early years of the Roosevelt administration and the building of a popular idea of the American people.

"The idea that Americans composed a united or nearly-united people, who came together across religious and ethnic boundaries, and that this people formed a bulwark of opposition to economic elites who threatened democracy, was essential to the building of the New Deal coalition," Kazin said. He went on to show how this image of America and Americans emerged from the political left and entered the mainstream. He concluded by demonstrating that this same image of Americans transcended both the left and the New Deal, and was adopted by subsequent populist politicians across the political spectrum, most notably Ronald Reagan and other Republican leaders. In so doing, he set the stage for the rest of the day's papers.

The first panel began with remarks by Center for the Book Director John Y. Cole, who spoke about the proceedings of the 1994 New Deal conference. He introduced Mindy Morgan from the Department of Anthropology at Michigan State University. Morgan's paper, "'Please Remember that I, Too, Am an Indian': Locating Native American Voices in the Federal Writers' Project," examined the participation of Native American communities in projects supported by the FWP, including the "American Guide" series and other regional works. She focused on community members at Fort Belknap Reservation, who were employed by the Montana Writers' Program in the early 1940s and compiled a tribal history by interviewing elders and collecting oral histories. Their work, she argued, offers a critical counter-narrative to other works by non-Native writers from that period, which focused on cultural loss. Her presentation also explored how these Native American fieldworkers used the FWP as an opportunity to represent their local communities during the early 20th century, and how their documentation contests established notions regarding Native American cultures at the time.

Laura Katzman of James Madison University followed, with a presentation on "Picturing Puerto Rico Under the American Flag: The New Deal Photographs of Edwin and Louise Rosskam, 1937-38." Katzman's study investigated the work of the two New Deal documentarians, who photographed Nationalist party activities and social conditions in Puerto Rico for both Life magazine and the Farm Security Administration. Their images of the island, according to

Katzman, reflect an encounter between progressive, middle-class U.S. photographers and the underclass peoples of Puerto Rico.

"Edwin and Louise Rosskam's New Deal photographic project in Puerto Rico constitutes a rich case study of how the North American documentary mode of the 1930s looked, circulated, and operated in an American context beyond the continental borders of the United States," she said. "It was a tense and disorienting encounter, with shocking extremes of poverty and wealth which they had encountered nowhere else, and which left an indelible impression on their book and photography projects that tackled race and class issues in America."

After lunch, the second panel was introduced by folklorist Catherine Hiebert Kerst from the American Folklife Center, who talked about the wealth of New Deal holdings in the AFC Archive. She focused on the fieldwork and contributions of important New Deal collectors such as Sidney Robertson Cowell, who collected and documented traditional culture in Wisconsin from 1935 to 1937 for the Resettlement Administration, and in Northern California from 1938 to 1940, while working for the WPA. In 1997, Cowell's multi-format ethnographic field collection from California became the first American Folklife Center contribution to the Library's online American Memory Project. The presentation, titled "California Gold: Northern California Folk Music from the Thirties," is accessible online at **http://memory.loc.gov/ammem/afccchtml/cowhome.html**. It is one of several collections of New Deal field recordings available for online listening at the Center's Web site, located at **www.loc.gov/folklife/**.

Continuing with the theme of American vernacular music, Massachusetts photograph historian and researcher Richard Remsberg and New York music scholar Henry Sapoznik presented "'All I Got is Gone': Roots Music Photos from the Farm Security Administration," a paper on documentary photography of American folk musicians during the Great Depression. The speakers explained that the "images were created by the Farm Security Administration at the moment in history when the peak of vitality – in some cases the last vestiges – of a number of roots music traditions met the impulse and technology to document them." The images, they contended, "represent the best visual documentation of American vernacular music at a seminal period of America's musical history and cultural development." They explained that "the stories behind the photos are largely unknown."

Remsberg and Sapoznik's research also unearthed additional information gathered at the time by folklorists and other researchers, or subsequently acquired through interviews and archival research, which helps to better contextualize and explain these iconic images. For example, a photograph Remsberg had seen before of a woman playing the fiddle turned out to be Samantha Baumgardner, "the first person to record old-time music, in 1924." He had seen the photo, and heard Baumgarner's music, but never knew they were the same person. Paging through the hundreds of untitled, uncaptioned photos in the collection, he came across a fiddler he recognized as Cajun music pioneer Leo Soileau. The photos also put flesh on the bones of history for Remsberg. Showing the audience a photo taken by Marion Post Wolcott, he commented, "As long as I've been reading about blues history, I've been reading about the murals in blues clubs, but until now I'd never seen any historic ones. As far as I know, this is the only photograph of a blues mural before 1970 or so."

John Edgar Tidwell, from the English Department at the University of Kansas, delivered a paper titled "Negro Fictions, Fictitious Negroes, and Sterling A. Brown's Quest for Authenticity on the Federal Writers' Project." In 1936, the poet, writer and intellectual Sterling A. Brown "brashly accepted the position of racial custodian," according to Tidwell, when he was appointed to the Federal Writers' Project (FWP) as editor on Negro Affairs. "Officially," Tidwell explained, "[Brown's] charge was to guard against the proliferation of black racial stereotypes that infected the guidebook copy written by the federal, state and local units of the Federal Writers' Project. [Brown] took this half-time appointment and expanded it into a monumental enterprise that combined editing, research, historical writing, and other duties, essentially defining what he called a mosaic of the Negro's participation in American social history." Tidwell traced the debates that Brown engaged in, including charges that his work was communist-inspired and the proactive steps he took to document the participation of African Americans in order to create a truer mosaic of the social history of America.

Beverly Brannan, curator of 20th-century documentary photography in the Library's Prints and Photographs Division, introduced the third panel. She gave the audience a glimpse of the vast New Deal holdings that make the division one of the key repositories of images from 1930s and 1940s America.

Colleen McDannell of the University of Utah presented "Religious America and New Deal Photography." She traced how the "Historical Section," (under the auspices first of the Resettlement Administration, followed by the Farm Security Administration and finally under the Office of War Administration), documented the effects of the Depression and the New Deal through photography.

McDannel noted that the documentation of religious subjects was neither random nor entirely representative of religious diversity in America. The Historical Section's director, Roy E. Stryker, who wanted to produce a composite picture of American society,

The New Deal Web Guide and Other Online Resources

The symposium included the official launch of "New Deal Programs: Selected Library of Congress Resources," a Web-based research guide. Associate Librarian for Library Services Deanna Marcum took part in a "virtual ribbon cutting" for the new guide, which is accessible at **www.loc.gov/rr/program/bib/newdeal/**.

Prepared by Laura Gottesman of the Library's Digital Reference Team, with the help of colleagues throughout the Library, the comprehensive guide facilitates the process of identifying, locating and accessing the Library's vast New Deal collections.

The American Folklife Center's Web page for the New Deal symposium is accessible at at **www.loc.gov/folklife/newdeal/**. The site contains a program schedule; biographies of the symposium participants; and a bibliography of publications on folklife, traditional music, and related topics based on the AFC's New Deal collections. Plans are underway to update the site with webcasts of the symposium.

sent out "scripts" to his photographers that focused on certain aspects of faith while ignoring others. The "eyes" of Stryker's photographers, McDannell argued, were shaped by their own personal biographies, their understanding of the project's mission, the reigning standards of art of the period and the changing American political environment. Although Stryker and his photographers were not pious themselves, they produced a striking portrait of religious America during the Depression and New Deal period.

The symposium's final paper, "Reconfiguring Race: The Jubilee Singers of the Buffalo Historical Marionettes," was presented jointly by two professors from Macalester College in St. Paul, Minn. Beth Cleary of Macalester's Theatre and Dance Department, and Peter Rachleff of the History Department, spoke on a little-known chapter of WPA history, which, they contend, provides an important window into the relationships between art and politics during the Great Depression. The Buffalo, N.Y., marionette project employed some 200 women and men, including carpenters, seamstresses, painters, writers, musicians and marionetteers. Among them were eight African Americans who modeled themselves after the earlier Jubilee Singers. "Their repertoire, performed for free at schools, on playgrounds, in nursing homes and even in Attica prison, consisted of three productions based on well-known American stories involving race in U.S. history: "Eli Whitney and the Invention of the Cotton Gin," "The Life of Stephen Foster," and "Uncle Tom's Cabin." The presentation featured images from several of these shows, an analysis of the playscripts and supporting documentary materials, which they located through extensive research at the Library of Congress and the National Archives.

Following the panel presentations, the audience was treated to a firsthand account of collecting folklore for the New Deal from Federal Writers' Project alumnus Stetson Kennedy. The Florida native is best known for infiltrating the Ku Klux Klan, publishing a scathing 1955 memoir titled "I Rode with the Ku Klux Kian," (later re-titled "The Klan Unmasked"). Prior to the book's publication, Kennedy had established himself as a folklorist and cultural documentarian by directing the Florida Folklore Unit of the Federal Writers' Project between 1937 and 1942. Along with his WPA research team, Kennedy conducted important field research throughout the state, documenting hundreds of traditional stories and songs, studying regional occupational cultures such as turpentine making and sponge diving and recording many other aspects of Florida's diverse cultural heritage. Among the many folklorists who worked under Kennedy's direction was the celebrated African American novelist and playwright Zora Neale Hurston.

ACME Newspictures

"The hands that signed a thousand bills," 1934. FDR left his mark on American society with his far-reaching New Deal programs. Prints and Photographs Division

The 93-year-old recalled writing his classic 1942 book on Florida folklore, "Palmetto Country." He recounted his experiences gathering one-of-a-kind sound recordings from ordinary men and women and spoke about what the New Deal and its programs meant to him and others like him during the depths of the Depression. He also responded to questions posed by the audience and AFC's head of Research and Programs, David Taylor.

Kennedy joked that he had "invented Independent Studies by dropping out of the University of Florida," because the people there seemed unconcerned with helping their fellow Floridians through the Great Depression. "I shipped a trunkload of books to Key West, and hitchhiked after it," he remembered. "That was my higher education." Kennedy then signed on to the Federal Writers' Project of the WPA. "Every WPA employee had to take a pauper's oath," he recalled. He raised his right hand. "No property, no job, no money, and no prospects of getting any of those things. So I was highly qualified!"

"Zora [Neale Hurston] came along about a year later," he continued. "We both had the job title of 'junior interviewer,' and the pay was $37.50 every two weeks. Zora got five dollars less than I did, because some bright lad had figured that it cost five dollars less for her to live in Etonville than it did for me to live in Jacksonville!" In fact, the WPA's national folklore editor, Benjamin Botkin, put Kennedy in charge of Florida folklore, oral history and ethnic studies, making him in effect Hurston's boss.

Although the Florida WPA was mandated to employ six black fieldworkers, Kennedy recalled that there was seldom a full complement. Furthermore, the black employees were not allowed to come to the all-white state office; their collections and paychecks were carried by delivery boys.

"Our state director came out into the editorial room, and announced that Zora was signing on," Kennedy remembered. "He said she had been feted by New York literary circles, and was therefore given to putting on certain airs, such as smoking in the presence of white folks, and we would have to make allowances! It was the first time an African American had come into the office. But Zora came, and Zora smoked, and we made allowances!"

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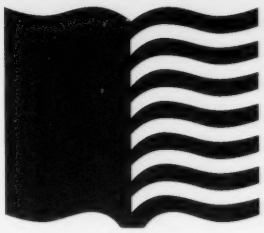


LIBRARY OF CONGRESS IN THE NEWS

By ERIN ALLEN

In February, the Library became one of the first federal agencies to implement an agency-wide "videophone" system that enables its deaf staff members who use American Sign Language (ASL) to communicate with both hearing and deaf individuals. *(See story on page 58.)*

Roll Call reporter Emily Yehle interviewed Fred Pickering, a technology specialist at the Library who is deaf, using the new system. She observed, "The conversation was fluid. The interpreter switched mid-sentence if Pickering did, relayed 'hmms' and 'ums,' and so quickly translated speech to Pickering that there was virtually no time lag."

Mike Gorrell of **The Salt Lake Tribune**, who also spoke to Pickering for his story, said "Technology has changed so much, from nothing at all to TTY in the '70s and now to this today. It's so immediate. I can have an interview and we can see each other. It's great. It's far, far better."

Also running articles on the subject were **Federal Computer Week, Wireless News, Deseret Morning News** (Salt Lake City), **Business Wire, Centre Daily Times** (Pennsylvania) and **govtech.com**.

• The Library is also upgrading its outreach to the blind and physically handicapped community. The goal of the Library's Digital Talking Book initiative is to transfer onto special digital flash drives the 60,000 titles currently available on audiocassettes and give patrons new machines on which to play them.

Christopher Lee of **The Washington Post** spoke with Judith Dixon of the Library's National Library Service for the Blind and Physically Handicapped (NLS) in March. "The Library system is here because free public library service is a basic tenet of our society," she said. "This program is providing access to people who would otherwise not have it."

Lee noted that the Library has been a leading proponent of "technological revolutions" before—offering audio books on long-play records in 1934, then adding books on cassettes in the late 1960s even though the vinyl era lasted well in the 1980s.

Also running his story were **The Star-Ledger** (New Jersey), **boston.com** and **philly.com**.

Yehle of **Roll Call** focused on the project's budgetary angle. Instead of $19.1 million needed for a four-year track, the program received $12.5 million, which will add two more years to the project's completion.

Whether it takes four years or six years, the transition is moving forward, according to NLS Director Frank Kurt Cylke, who noted that the $12.5 million appropriated for fiscal 2008 is enough to start the manufacture of the digital players and cartridges.

Senior Digest also spoke with Cylke and hailed the NLS Talking Book program as a great service for those unable to physically read a book themselves.

• As the world's preeminent reservoir of knowledge and creativity, the Library adds approximately 10,000 items to its collections daily. However, the Internet era poses a whole new set of challenges in what the Library can collect. James Rogers of **byteandswitch.com** covered Storage Networking World, a conference that brought together IT management and professionals. Laura Campbell, head of the Library's Office of Strategic Initiatives, was a featured presenter.

"We estimate that in the current digital age, the amount of information produced every 15 minutes is equivalent to all the data and information now in the Library of Congress," she said.

To address the storage and preservation of digital data, the Library has forged partnerships with a variety of governmental and commercial organizations, including the Academy of Motion Picture Arts and Sciences, the National Alliance for Content Stewardship, Microsoft and Google. In addition, the Library currently has 500 terabytes of digital data stored within its infrastructure, split across three data centers and several different storage technologies.

• The Library made several headlines in **The Washington Post** throughout March. Reporter Amy Orndorff's article in the Weekend Section espoused the institution's accessibility to all Americans. In her story titled "You Don't Have to be A VIP to Use the LOC," she wrote, "With its 160-foot-high dome, semicircles of stained glass depicting the seals of 48 states and bronze statues of such luminaries as Shakespeare, Homer and Beethoven perched on the top floor, the Library's Main Reading Room has long been a refuge for some of the country's best-known writers. But you don't have to be a literary giant to get a registration card and spend an afternoon working on your own great American novel or just curling up with the newest John Grisham."

Also running her story were the **Monterey County Herald, The Virginian-Pilot, Arkansas Online** and **tbo.com (Tampa Bay Online)**.

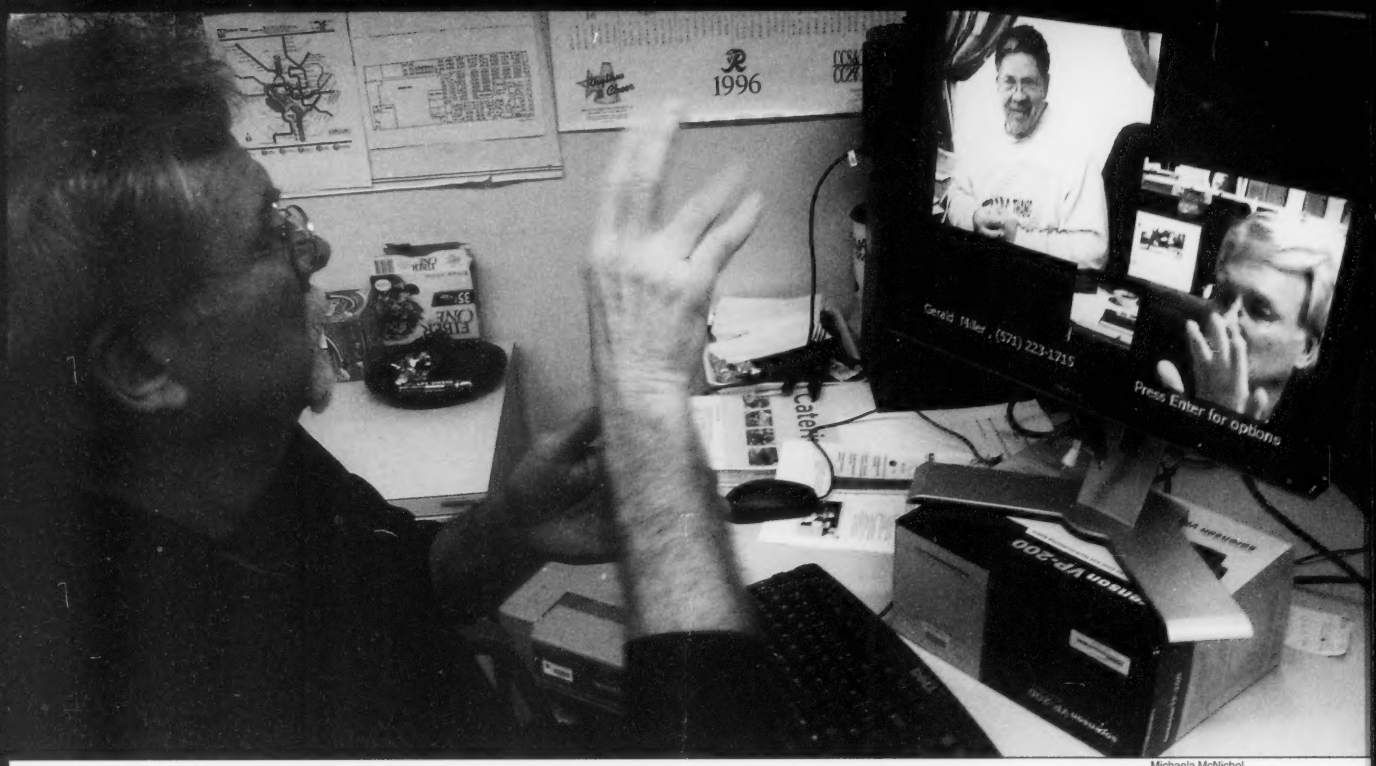
• Still making the news is the Library's Packard Campus for Audio-Visual Conservation in Culpeper, Va. **Washington Post** reporter Adam Bernstein caught up with Gregory Lukow, chief of the Library's Motion Picture, Broadcasting and Recorded Sound Division, for an update. According to Lukow, a "wonderfully campy" television special from 1978, "The 'Star Wars' Holiday Special," will be the first tape to be preserved using the new robotic digital videotape preservation system called SAMMA. *(See Information Bulletin, July/August 2007.)*

• On the literacy front, **Washington Post** reporter Valerie Strauss interviewed the Library's new National Ambassador for Young People's Literature, John Scieszka, who continued to offer words of wisdom. For example, he advises that children be given the freedom to choose what they read, including graphic novels, magazines and audio books.

Scieszka, known by children as the author of "The Stinky Cheese Man," calls himself "a fan of stupid reading," reported Strauss.

"Fun is the ticket to getting youngsters to read," said Scieszka. But while he warns against "demonizing other media," he asked and answered the question, "Can't we watch YouTube forever? The answer is no. Because your brain will turn to mush." ◆

Erin Allen is a writer-editor in the Library's Public Affairs Office.



Michaela McNichol

Fred Pickering, a deaf information technology specialist in the Library's Information Technology Services office, uses the new Video Relay Service to communicate with a colleague (seen on the left side of the monitor screen) using sign language. A camera mounted above the computer captures Pickering as he signs, and his face can be seen on the right side of the monitor screen in front of him.

Sign of the Times

Videophone Assists Deaf, Hard-of-Hearing

The Library of Congress has become one of the first federal agencies to implement an agency-wide "videophone" system that enables its deaf staff members who use American Sign Language (ASL) to communicate with both hearing and deaf individuals. Using the videophones, deaf staff members can place Video Relay Service (VRS) calls, which are "relayed" through an ASL interpreter at a call center, to hearing individuals. Likewise, using the videophones, deaf individuals can place point-to-point calls with other deaf people who use ASL.

"This is another example of the Library's commitment to be on the cutting edge of providing reasonable accommodations via assistive technology," said Eric Eldritch, the Library's access programs manager. "The Library hopes to position itself as an employer of choice for persons with disabilities and be a model of accessibility and universal design for other federal agencies."

Video relay calls are placed over a high-speed Internet connection through an easy-to-use Sorenson VP-200 videophone connected to a television or computer monitor with RCA inputs. The deaf user connects to an ASL interpreter and, over the videophone and visual display, signs to the interpreter, who then contacts the hearing user via a standard phone line and relays the conversation in ASL and English between the two parties. Hearing customers can also place video relay calls to any deaf or hard-of-hearing individual by simply dialing the toll-free number 1-866-FAST-VRS (1-866-327-8877) with a standard telephone.

Equipment, training and support for the video relay service was supplied free of charge by Sorenson Communications, one of the Video Relay Service (VRS) companies compensated from a federal fund created as a result of Title IV of the Americans with Disabilities Act of 1990 (ADA). The Library of Congress developed the secure internal network on which the VRS is installed and supplied the monitors to all deaf staff members who serve in a variety of positions throughout the Library of Congress.

Alex Richey, chair of the Library of Congress Deaf Association, said, "We are proud that the Library is providing videophone technology. Because I do not have to translate and type my comments into English, I can make routine calls faster in my natural language."

Doug Meick, program manager in Information Technology Services for the Library's Assistive Technology Demonstration Center, added, "This technology greatly improves the ability of our deaf colleagues to conduct their daily business and underscores the Library of Congress' commitment to the provisions of the Americans with Disabilities Act. We hope other agencies will see our partnership with private industry, follow our example and take advantage of this federally funded service." ◆

Section 108 in the 21st Century

Group Issues Report Recommending Copyright Changes

After nearly three years of intensive work, the independent Section 108 Study Group has issued its report and recommendations on exceptions to copyright law to address how libraries, archives and museums deal with copyrighted materials in fulfilling their missions in the digital environment. The report is available at **www.section108.gov**.

Michaela McNichol

Members of the Section 108 Study Group gathered in the Members Room of the Thomas Jefferson Building on Jan. 31 to celebrate the completion of their work.

Section 108 is the section of the Copyright Act that provides limited exceptions for libraries and archives so that they may make copies to replace copyrighted works in their collections when necessary, preserve them for the long term and make them available to users.

Digital technologies have radically transformed how copyrighted works are created and disseminated, and also how libraries and archives preserve and make those works available. Cultural heritage institutions have begun to acquire large quantities of "born digital" works (those created in digital form) and to digitize analog works already in their collections to ensure the continuing availability of those works to future generations.

As a result, Section 108 of the Copyright Act in its current form does not adequately address many of the issues unique to digital media, either from the perspective of rights owners or that of libraries and archives. The Digital Millennium Copyright Act, enacted in 1998, amended portions of Section 108, but its provisions only began to address the preservation practices of libraries and archives in the digital environment and did not attempt to be a comprehensive revision of that section.

The Library of Congress convened the group under the auspices of the U.S. Copyright Office (part of the Library of Congress) and the National Digital Information Infrastructure and Preservation Program (NDIIPP), the Library's national effort to build a network of partners dedicated to the collection and preservation of the nation's cultural heritage in digital form. Because preservation of digital content necessarily requires the making of copies, much of NDIIPP's work is affected by copyright law.

The Library acted as a facilitator in the process and had no control over, or influence on, the report's final recommendations. The recommendations represent the view of the independent study group's 19 members—who came from the library, scholarly, publishing and entertainment communities in the public and private sectors—rather than the organizations by which they are employed.

Laura N. Gasaway, associate dean for academic affairs, professor of law and former director of the law library at the University of North Carolina School of Law, and Richard S. Rudick, former senior vice president and general counsel of John Wiley and Sons and vice chair of the board of directors of the Copyright Clearance Center, co-chaired the group.

The group held its inaugural meeting in April 2005 and its final meeting in January 2008. Bimonthly meetings were closed to the public to assure that group members could speak freely without concern for the views of their respective communities. The group also held public roundtables in Chicago, Los Angeles and Washington, D.C., and accepted comments from the public that were solicited through notices in the Federal Register.

The study group operated on a consensus basis. Recommendations reflect agreement on the part of all participants, although that agreement is often conditioned on satisfactory resolution of related outstanding issues, as outlined in the report.

The report was delivered to Librarian of Congress James H. Billington and Register of Copyrights Marybeth Peters. It will serve as the basis on which legislation may be drafted and recommended to Congress.

Billington thanked the group for its dedication to achieving its goals and its service to the nation: "The important work you have done will aid libraries and archives nationwide as they work to fulfill their missions in an age that has transformed the way we operate."

Among the recommendations are:

- Museums should be included for Section 108 eligibility, as they perform many of the same functions as libraries and archives.
- A new exception should be added to Section 108 to permit certain qualified libraries and archives to make preservation copies of at-risk published works prior to any damage or loss. Access to these "preservation-only" copies will be limited.
- A new exception should be added to Section 108 to permit libraries and archives to capture and reproduce publicly available Web sites and other online content for preservation purposes and to make those copies accessible to users for private study, research or scholarship. Rights holders would be able to opt out of this provision.
- Libraries and archives should be permitted to make a limited number of copies, as reasonably necessary, to create and maintain a single replacement or preservation copy. This alteration to the current three-copy limit would, among other things, enable libraries to more securely preserve digital materials, which often involves making copies.

For more information about NDIIPP, go to **www.digitalpreservation.gov**. The Web site of the U.S. Copyright Office is at **www.copyright.gov**. ◆

Kevin Long

Law Librarian Reubens Media welcomes Azizah Al-Hibri, president of Karamah, to the Global Legal Information Network (GLIN), headquartered at the Library.

Legal Eagles Roost at GLIN

Karamah Joins Global Legal Information Network

Karamah: Muslim Women Lawyers for Human Rights, a Washington, D.C.-based nonprofit organization, has become an associate member of the Global Legal Information Network (GLIN), a cooperative international legal database administered by the Law Library of Congress.

A Memorandum of Understanding between the two organizations was signed at the Library of Congress on March 18 by Azizah Al-Hibri, president of Karamah, and Rubens Medina, Law Librarian of Congress and chair of the GLIN Executive Council.

"Karamah's concerns span the globe, and their goal is to educate and build bridges among peoples who may not yet understand each other very well," said Medina. "It is the acknowledgement that this objective is also shared by GLIN that brings us together today."

Al-Hibri expressed his hope that "this affiliation will advance global dialogue on Islamic law and facilitate access to information and educational material ... critical to the advancement of human rights, especially those of women."

Karamah is a charitable, educational organization that focuses on the domestic and global issues of human rights for Muslims, especially women. It comprises a global network of women jurists and leaders who produce articles and studies on a wide range of topics related to women's rights under Islam. As an associate member of GLIN, Karamah will contribute scholarly writings to the database that will be linked to relevant national-level legislation and court decisions available in the GLIN database.

GLIN is a public database of official texts of laws, regulations, judicial decisions, and other complementary legal sources contributed by 36 governmental agencies and international organizations, covering 51 jurisdictions. The database is accessible online at **www.glin.gov**. ◆

Digital Preservation Program Launches Newsletter

A monthly online newsletter highlighting the important work that the Library of Congress's digital preservation program is performing to collect and preserve the nation's heritage in digital form was launched in March.

The Newsletter of the National Digital Information Infrastructure and Preservation Program (NDIIPP) is produced by the Library's Office of Strategic Initiatives, which is leading NDIIPP. It offers a digest of recent news related to the program's activities. The newsletter contains short descriptions of each news item, with links provided to the full story on the NDIIPP Web site (**www.digitalpreservation.gov**).

NDIIPP is the Library's program to build a national network of partners dedicated to the collection and preservation of important digital materials that are at risk of loss if they are not now preserved. The program focuses on born-digital content; that is, materials that are created digitally and exist in no other form, such as electronic journals and Web sites as well as films, television programs, sound recordings, maps and other media that are digitally produced.

"We hope this newsletter will serve as a valuable resource for the interested public as well as information professionals by providing timely highlights of the varied activities of the NDIIPP community," said NDIIPP's director of program management, Martha Anderson.

To subscribe to the newsletter, go to **http://service.govdelivery.com/service/subscribe.html?code=USLOC_13**. Type in you e-mail address and press "Enter." Then you will see a list of all available e-mail updates from the Library of Congress; you can subscribe to any of these services. To receive the NDIIPP newsletter, scroll down and click on "Digital Preservation."

The aim of this new publication is to provide easy access to the latest news from NDIIPP and its more than 100 partners, which include government agencies, educational institutions, research laboratories and commercial and nonprofit entities. News items of interest will include key milestones from the many digital preservation projects, partnership news, events and other new material added to the NDIIPP Web site. ◆

Women's Art: Women's Vision

Museum Discovers, Celebrates Women in the Arts

By AUDREY FISCHER

To honor "the originality, beauty, imagination and multiple dimensions of women's lives," the National Women's History Project has chosen "Women's Art: Women's Vision" as the 2008 theme for National Women's History Month in March. Who better to deliver the keynote address for the Library's month-long celebration than an official from the National Museum of Women in the Arts?

Michaela McNichol

Deborah Gaston

Located at 1250 New York Ave. N.W. in Washington, D.C., the museum was founded in 1981 and opened its doors to the public in 1987. "We're very excited about finally turning 21," said Deborah L. Gaston, the museum's director of education, who spoke at the Library on March 19.

The historic building that houses the museum is the site of a former Masonic Temple, which would not have allowed women on the premises.

"We like the irony," quipped Gaston.

The museum owes its creation to two art collectors and an obscure 16th-century female artist. The museum's founders, Wilhelmina Cole Holladay and Wallace F. Holladay, began collecting art in the 1960s for their Washington, D.C., home. In a gallery in Vienna, they came upon a still-life by Flemish artist Clara Peeters (1589–1657). Several days later, they saw another painting by the same artist in the Prado in Madrid. Subsequent research in standard art history textbooks such as H.W. Janson's "History of Art" did not mention Peeters or any other women artists. The glaring omission prompted the couple to concentrate on rediscovering and collecting art by women, thereby giving them a much-needed focus for their collecting.

After acquiring 500 pieces by 300 women artists, including "Still Life of Fish and Cat" by Clara Peeters, the Holladays clearly needed a home for their collection and planning began for the National Museum of Women in the Arts. Today the museum houses 3,600 items by 900 women from 30 countries, from the Renaissance to the present. The museum's database of 18,000 women artists is aptly named "Clara."

"We are seeking to recover the names of women who have fallen out of history," said Gaston, who treated the audience to a slide show of works by a diverse group of female artists who are represented in the museum's collection. From Suzanne Valadon (1865–1938), a French artist, whose work "The Abandoned Doll" was painted in 1921, to Iranian-born photographer Shirin Neshat, who considers herself a "global citizen," the artists are hardly household names.

One exception is Mexican painter Frida Kahlo (1907–1954), whose life is the subject of numerous books and a Hollywood film. [On March 13, in honor of women's history month, the Library of Congress presented the 2002 film "Frida" starring Salma Hayek].

"Frida Kahlo's reputation has continued to grow and she has attained iconic status," said Gaston.

Gaston encouraged everyone to visit the museum in person or online at **www.nmw.org**, adding, "Every month is women's history month at the museum." ◆

VHP Director Issues Call for Women's War Stories

"Women of Four Wars," a new online presentation accessible on the Veterans History Project Web site at **www.loc.gov/vets/**, is a call to action for volunteer interviewers to record the stories of America's female wartime veterans. "Thanks to volunteers nationwide, the Library of Congress has preserved the recollections of more than 55,000 veterans," said Bob Patrick, director of the Veterans History Project. "Yet, fewer than 4,000 of those interviews are from women. We need more personal accounts from female veterans, and we need the American public to record them."

Rich in detail, photographs and historic reference, the profiles in "Women of Four Wars" are grouped into two segments: interviews from women who served in Korea and Vietnam and veterans of the Persian Gulf and Iraq-Afghanistan conflicts. The series covers nearly 60 years and documents the

continued on page 62

Jessica Maccaro

Librarian of Congress James Billington presents Rep. Debbie Wasserman Schultz (D-Fla.) a certificate of appreciation for her support of the Veterans History Project.

Women
continued from page 61

changing role of American women in wartime service.

Featured narratives include the story of Helen Eileen Hause, an Air Force flight nurse who logged more than 1,000 hours transporting medical patients. In Vietnam, Hause prepped wounded men for evacuation in an 85-bed plane and experienced a series of mortar attacks on the Ton Son Nhut Air Base.

Also chronicled is the experience of Brenda Vosbein, who joined the Army as a WAC with the Women's Army Corps in 1970. In her 29-year career, Vosbein experienced—and quickly adapted to—change in the military as women's roles expanded.

The collection also profiles Lt. Cmdr. Holly Harrison, the first woman in the United States Coast Guard to earn the Bronze Star. In charge of the 110-foot cutter Aquidneck during Operation Iraqi Freedom, Harrison and her small crew patrolled the Khawr Abd Allah waterway separating Iraq and Kuwait. Harrison became executive officer of the Maritime Law Enforcement Academy after her return from the Persian Gulf.

Commissioned by Congress to collect and preserve the recollections of Americans who served during wartime, the Veterans History Project relies on volunteers to interview veterans and submit their recollections, along with letters, photographs, memoirs and other documents, to the Library of Congress to be archived in the American Folklife Center and shared with future generations. For more information, go to **www.loc.gov/vets/**. ◆

The Call–Chronicle–Examiner

SAN FRANCISCO, THURSDAY, APRIL 19, 1906

EARTHQUAKE AND FIRE: SAN FRANCISCO IN RUINS

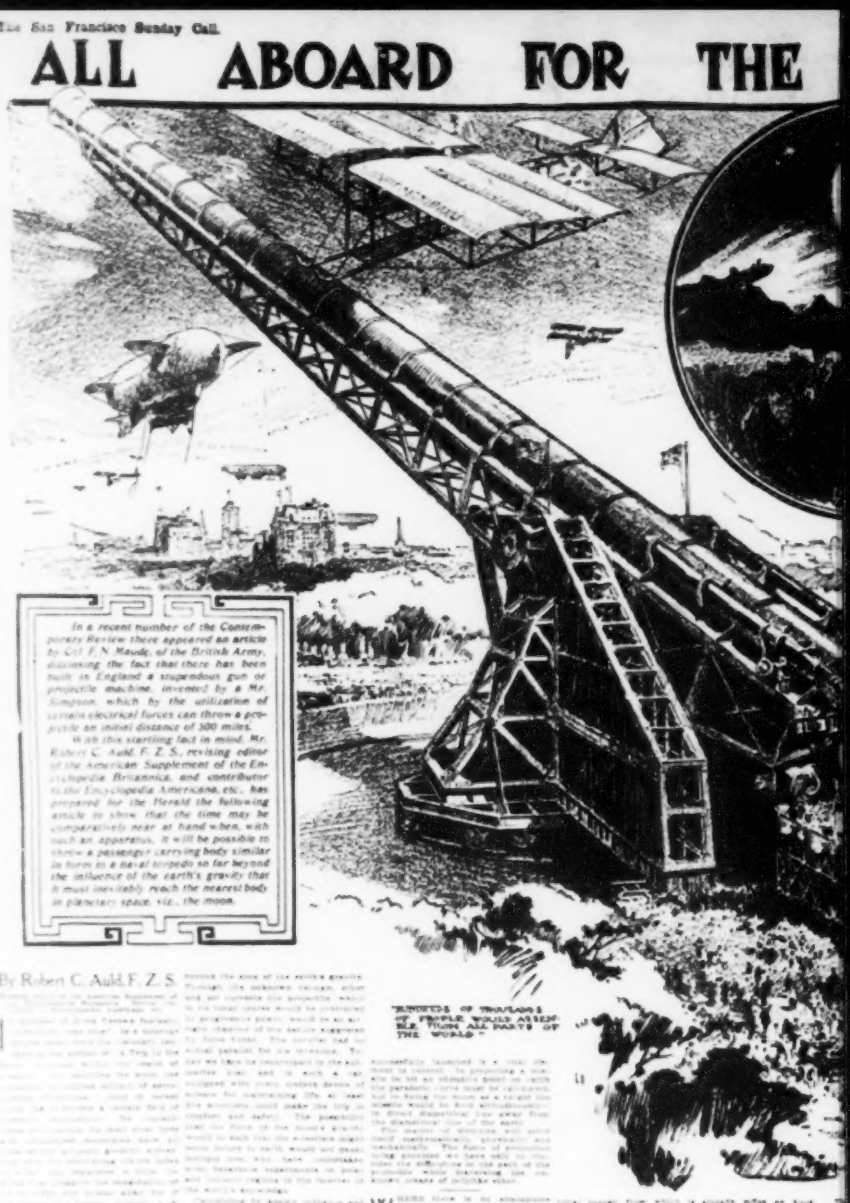
NO HOPE LEFT FOR SAFETY OF ANY BUILDINGS

BLOW BUILDINGS UP TO CHECK FLAMES

WHOLE CITY IS ABLAZE

CHURCH OF SAINT ISMAHG IS DESTROYED

MAYOR CONFERS WITH MILITARY AND CITIZENS


The San Francisco Sunday Call.

ALL ABOARD FOR THE

In a recent number of the Contemporary Review there appeared an article by Col. F. N. Maude, of the British Army, discussing the fact that there has been built in England a stupendous gun or projectile machine, invented by a Mr. Simpson, which by the utilization of certain electrical forces can throw a projectile an initial distance of 300 miles.

With this startling fact in mind, Mr. Robert C. Auld, F. Z. S., revising editor of the American Supplement of the Encyclopedia Britannica, and contributor to the Encyclopedia Americana, etc., has prepared for the Herald the following article to show that the time may be comparatively near at hand when, with such an apparatus, it will be possible to throw a passenger carrying body similar in form to a naval torpedo so far beyond the influence of the earth's gravity that it must inevitably reach the nearest body in planetary space, viz., the moon.

By Robert C. Auld, F. Z. S.

"MILLIONS OF THOUSANDS OF PEOPLE WOULD ASSEMBLE FROM ALL PARTS OF THE WORLD."

Extra, Extra!

'Chronicling America' Newspaper Site Expands

More than 79,000 newly digitized newspaper pages, along with several new site features, have recently been added to the Chronicling America Web site at **www.loc.gov/chroniclingamerica/**. With this update, the site now provides access to more than 500,000 digitized newspaper pages, dating primarily from 1900 to 1910, and representing 61 newspapers from California, the District of Columbia, Florida, Kentucky, New York, Utah and Virginia.

Chronicling America is a project of the National Digital Newspaper Program (NDNP), which is a partnership between the Library of Congress and the National Endowment for the Humanities (NEH). The NDNP is a long-term effort to develop an Internet-based, searchable database of public-domain U.S. newspapers with select digitization of historic pages, as well as information about newspapers from 1690 to the present. Supported by NEH's "We the People" program, this rich digital resource will continue to be developed and permanently maintained at the Library of Congress.

The Web site was launched in March 2007 with 226,000 newspaper pages. *(See Information Bulletin, April 2007.)*

New features on the site include:

- **"See All Available Newspapers" page.** A list of all newspapers with pages available on the site.
- **RSS feed and e-mail update service**. Users can subscribe to Real Simple Syndication (RSS) updates or e-mail delivery at **www/loc.gov/rss/** (see list under Topics/Newspapers and Journalism). Updates will include notices of added content and other points of interest.

During the next 20 years, NDNP will create a national digital resource of historically significant newspapers published between 1836 and 1922 from all the states and U.S. territories.

Also on the Web site, an accompanying national newspaper directory of bibliographic and holdings information directs users to newspaper titles in all types of formats. The information in the directory was created through an earlier NEH initiative: the United States Newspaper Program. The Library of Congress is also digitizing and contributing to the NDNP database a significant number of newspaper pages drawn from its own collections during the course of this partnership. ◆

MOON!
THE CONQUEST OF THE AIR IS ASSURED NOW FOR INTER-PLANETARY SPACE
THE CALL
Six Thousand Fans Attend Opening of Coast League Baseball Season

The factual and the fanciful share the limelight in historical newspapers from the Library's "Chronicling America" Web project.

Tom Wolff, Post-Classical Ensemble

The Post-Classical Ensemble rehearses for its March 14 performance of music by Silvestre Revueltas.

Two Faces of Mexican Music

Carlos Chávez and Silvestre Revueltas Revisited

Composer and conductor Carlos Chávez reviews manuscripts, ca. 1937.

A half century ago, Carlos Chávez (1899-1978)—a protean force as composer, conductor and cultural missionary—embodied "Mexican music." By comparison, fellow composer Silvestre Revueltas (1899-1940) blazed a short and disordered trail. Tortured by creative demons, he composed for days on end without food or drink and died before his career reached its zenith. In today's shifting musical landscape, Chávez's modernist pedigree matters less, while Revueltas has become at least as dominant a figure and worthy of consideration as one of Mexico's most notable 20th-century composers.

The legacy of both composers was the subject of "Two Faces of Mexican Music: Carlos Chávez and Silvestre Revueltas Revisited," a week-long festival held March 11-16. The free, public event, which featured concerts, films and a symposium, was sponsored jointly by the Library's Music, Hispanic and Rare Book and Special Collections divisions; the Mexican Cultural Institute; The Mexican Ministry of Culture; the D.C. Commission on the Arts and Humanities; and the Department of Film Programs at the National Gallery of Art.

"It was an extraordinary and vibrant celebration of Mexican music and culture," said Music Division Chief Susan H. Vita, "and a product of cooperation and collaboration."

Hispanic Division Chief Georgette Dorn characterized the event as "a high point in our long-standing association with the Mexican community."

Violinist and composer Silvestre Revueltas, ca. 1920, did much to promote contemporary Mexican music.

The opening event on March 11 was hosted by the Mexican Cultural Institute. The Post-Classical Ensemble under music director Angel Gil-Ordoñez, performed Chávez's "Xochipilli," commissioned in 1940 to commemorate a Mexican art exhibit in the Museum of Modern Art. Barbara Tenenbaum, Mexican cultural specialist in the Hispanic Division, discussed the exhibit and Mary Kay Vaughan from the University of Maryland at College Park spoke of music and nation-building in Mexico during the same time period.

"[Silvestre Revueltas] was never able to break away from a certain dilettantism ... In my own mind there is no doubt whatever that Carlos Chávez is the more mature musician in every way."

—"The New Music" by Aaron Copland (1968)

The National Gallery of Art hosted the closing event—the screening of "Redes" and "¡Vamonos con Pancho Villa!"—two films made in

1936 that feature music by Revueltas. Revueltas also appears as the bar's piano player in the latter film.

For its part, the Library of Congress hosted a series of concerts, lectures and a symposium. The Library's Coolidge Auditorium was a fitting venue for the concerts. Chávez and Revueltas were mutually acquainted with American composer Aaron Copland, well-known for "Appalachian Spring," a work commissioned for Martha Graham by the founder of the Library's concert series, Elizabeth Sprague Coolidge. With her support, the Coolidge Auditorium opened in 1925, and since that time has remained the venue for world-class performers and numerous world premieres of Library commissions. Less known is the fact that Mrs. Coolidge also commissioned a ballet from Chávez, titled "Dark Meadow," which was not completed in time for the performance. It is from that ballet that he derived his Third String Quartet.

"Changing aesthetic fashions favor a more even-handed assessment of Mexico's two most notable 20th-century composers."
—Joseph Horowitz, artistic director Post-Classical Ensemble (2007)

On March 12, Leonora Saavedra of the University of California at Riverside joined Tenenbaum in a pre-concert lecture on the life and work of Chávez. The concert featured a debut performance by Camerata Interamericana, the newly-formed resident ensemble of the organization of American States. With Mariano Vales conducting, the group performed Chávez's String Symphony No. 5 (commissioned by the Koussevitzky Foundation). Vales also included works that are in the Library's collections: the "Saraband" from "Dark Meadow" and two pieces by Mexican composer Alberto Nepomuceno.

The following evening, prior to a concert by Cuarteto Latinoamericano, quartet member Aron Bitran and Revueltas scholar Roberto Kolb-Neuhaus from the Universidad Nacional Autónoma de México joined Joseph Horowitz, artistic director of the Post-Classical Ensemble, in a pre-concert lecture on the string quartets of Chávez and Revueltas. The Cuarteto then performed Revueltas' Complete String Quartets along with Chávez's Third String Quartet.

In his program notes, Kolb-Neuhaus expressed his appreciation for "the rare opportunity to hear their music together, particularly their string quartets, which open a window onto their innermost selves, unadorned by symphonic pomp and unconcerned with popular applause—[making] the meaningful links that unite these two Mexicans clearly audible."

On March 14, Kolb-Neuhaus and Horowitz joined Gregorio Luke, former director of the Museum for Latin American Art in California, and special guest Eugenia Revueltas, daughter of the composer, for a pre-concert discussion. The concert featured the Post-Classical Ensemble with vocalist Eugenia León.

The Library's day-long symposium was held on March 15. The morning session featured a lecture by Kolb-Neuhaus titled "The Four Voices in Silvestre Revueltas." It was followed by a lecture by James Krippner on the film "Redes." Krippner, associate professor of history at Haverford College, is the author of a forthcoming book on Paul Strand, the cinematographer of "Redes."

Attendees were then treated to a tour of the Library's exhibition "Exploring the Early Americas" led by Arthur Dunkelman, curator of the Library's Jay I. Kislak Collection. The exhibition features selected items from the Kislak Collection. *(See Information Bulletin, January/February 2008).* These include rare books, maps, paintings, and other materials relating to Mexico, Central America and the Caribbean.

The afternoon session featured lectures titled "The Unknown Chávez" by Saavedra, and "Chávez and Revuletas: The Cultural Context" by Luke.

The week-long celebration of the two composers was enthusiastically received. Referring to Revueltas's quartets, Washington Post reviewer Robert Battey wrote, "The music tickled the ear, as one's mind grasped at imagined or real influences. But Revueltas's undeniable originality left the strongest impression... . [The final concert] showed that Revueltas could create sophisticated absolute music that was completely self-contained, without need for any cultural message or referent." ◆

Tomás C. Hernández, a senior producer for "Concerts from the Library of Congress" in the Library's Music Division, contributed to this article.

Carl Van Vechten

Carlos Chávez, right, ca. 1937, was born on June 13, 1899, near Mexico City. As a child he studied piano and began composing elebaorate works in his teens. In the early 1920s he traveled to France, Austria and German, where he became acquainted with modern musical developments. After living in New York City for several years, he returned home in 1928 to found the Mexico Symphony Orchestra. That same year he was appointed director of the National Conservatory in Mexico City. During the six years he held that position, he spearheaded projects to collect aboriginal folk music. From 1947 to 1952, Chávez was director general of the Instituto Nacional de Bellas Artes and for many years maintained a busy, international touring schedule. He died in Mexico City in 1978.

Silvestre Revueltas, right, ca. 1935, was born in Durango, Mexico, on Dec. 31, 1899. He studied violin at the National Conservatory in Mexico City, St. Edward's University in Austin, Texas, and the Chicago College of Music. In 1929, he was invited by Carlos Chávez to become assistant conductor of the Mexico Symphony Orchestra, a position he held until 1935. With Chávez, he did much to promote contemporary Mexican music. It was around this time that Revueltas began to compose in earnest, including film scores. He died in 1940 of pneumonia, complicated by alcoholism. ◆

Hitler's Art

Library Provides Authentication Of Notorious Collection

By DONNA URSCHEL

There are probably few people about whom more words have been written than Adolf Hitler. But the Library of Congress recently helped add to the visual dimension surrounding one of the most reviled figures in history.

On March 27, Britain's National Gallery announced that a 16th-century painting in its collection, "Cupid Complaining to Venus," by Lucas Cranach the Elder, was once part of Adolf Hitler's private collection. And the Library of Congress provided the proof.

The Library's Prints and Photographs Division supplied the National Gallery with a copy of a photo of the Cranach oil-on-wood painting contained in an album called "The Private Gallery of Adolf Hitler." The photos in the album depict 74 paintings and two tapestries in Hitler's private art collection.

The album is one of nearly 2,000 items included in the Library's Third Reich Collection, which is housed in both the Prints and Photographs and the Rare Books and Special Collections divisions. The total number of photo albums in the collection is 548.

The National Gallery knew the photo existed, thanks to researcher Birgit Schwartz, who had been studying Hitler's art collecting and spotted the painting's photo at the Library. After getting the tip from Schwartz, the National Gallery approached the Library. Archivist Alan Crookham corresponded via e-mail with Prints and Photographs' reference assistant Kristi Finefield. She tracked down the album, found the photo and confirmed with Crookham that the images matched. Finefield then photographed the photo and sent it off to the National Gallery.

The museum, which bought the painting in 1963 from New York art dealers E & A Silvermann, is investigating to determine the exact provenance of the 1525 painting, including the possibility that it might have been looted from Jewish owners by the Nazis.

Following the museum's announcement, the Library digitized the photo album containing an image of the Cranach painting and made it accessible online at **http://hdl.loc.gov/loc.pnp/ppmsca.18496**. (The image is on page 58 of the 74-page album). A catalog record of the Hitler album can be found at **http://lccn.loc.gov/2004676971**. A catalog record and image of the painting can also be viewed on the Prints and Photographs Online Catalog at **http://hdl.loc.gov/loc.pnp/ppmsca.18495**.

This photo of the painting, "Cupid Complaining to Venus" by Lucas Cranach the Elder, ca. 1525, was from a catalog of paintings in Hitler's private art collection.

For further information on the Third Reich Collection, visit **www.loc.gov/rr/rarebook/coll/239.html**. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

New Deal
continued from page 56

The heart of Kennedy's folklore work in Florida, he said, was the idea that "cultural well-being is just as vital to any people and nation as their physical and mental well-being." The documentary materials gathered by Kennedy, Hurston and the rest of the FWP's Florida Unit, including recordings, photographs, researchers' notes and reports, are preserved in the AFC Archive. Much of it is accessible in a multiformat online presentation titled "Florida Folklife from the WPA Collections (**http://memory.loc.gov/ammem/flwpahtml/flwpahome.html**).

The symposium concluded with remarks by historian Christopher Breiseth, director of the Franklin and Eleanor Roosevelt Institute in Hyde Park and member of the NNDPA board. Breiseth spoke about "Lessons from the New Deal for the 21st Century." Breiseth believes that the ideas and the specific projects of the New Deal can serve as examples for the next president, Congress and the world.

"If there is one image of Franklin Roosevelt that I would have us think about, it is that he was very concerned to extend the democratic values implicit in the New Deal to the whole world, by our example of what we did for our own people, as a social contract renewed. That is what we have, for the last two days, seen remarkable instances of, from the work of artists and photographers, to great builders of buildings and highways. The model is there for us to think about." ◆

Stephen Winick is a writer and editor in the American Folklife Center. Nancy Groce is a folklife specialist in the American Folklife Center.

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News from the Center for the Book

L'Amour Named 'Champion of the Book'

By JOHN Y. COLE

Louis L' Amour (1908-1988), one of the most prolific and best-selling authors of all time, was recently honored by the Center for the Book in the Library of Congress as its inaugural "Champion of the Book"—a designation reserved for those who have made an important contribution to the world of books.

Librarian of Congress James H. Billington made the presentation to L'Amour's widow, Kathy, and their children, Beau and Angelique, at a March 18 evening program that celebrated the centennial of L'Amour's birth and his continuing legacy. Dell Publishing Group, L'Amour's publisher for more than 50 years, co-sponsored the event in cooperation with the Center for the Book.

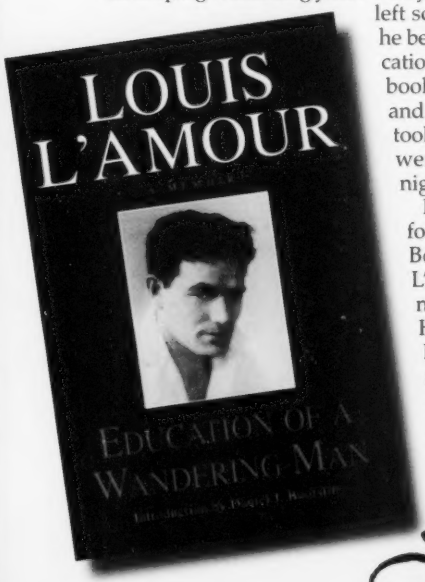
"Louis L'Amour could not help sharing his love of books and reading," said Billington. "Those who met him eventually realized that he was a one-man 'center for the book.' If you visit the Louis L'Amour conference room at Random House, you will see quotations about the importance of books and reading attractively painted on the room's walls—all are words and thoughts that Louis put into the mouths of his characters. Now that's lasting influence!"

Louis L'Amour's widow, Kathy, came to the Library to celebrate the centennial of her late husband's birth.

Tony Brown, Imijination Photography

The Librarian also quoted former Librarian of Congress Daniel J. Boorstin, who wrote the introduction to L'Amour's memoir, "Education of a Wandering Man," the author's final work before his death in 1988.

Boorstin wrote, "This book tells a surprising tale of the reading of the beloved best-selling writer Louis L'Amour. For his shaping wandering years were years of reading. When he left school in the tenth grade he began an earnest self-education stirred by a passion for books. These early working and wandering years, which took him around the world, were filled with days and nights of reading."



In 1983, Boorstin, who founded the Center for the Book in 1977, recruited L'Amour for the center's national advisory board. He subsequently asked L'Amour to "represent authors and reading" on a 21-person committee, which the Library developed to make recommendations about the future of books and reading. In "Books in our Future" (1987), a Center for the Book volume based on the committee's study, L'Amour addressed the challenge of interpreting what we read. He wrote, "the greatest problem of our day is how do we find time to think? We are so busy gathering information and reading and learning that we have too little time to think about what we have learned."

Billington presented Kathy L'Amour with a gift from the Library's Daniel J. Boorstin papers: copies of four personal letters and one political cartoon that her husband had sent to the former Librarian of Congress in the mid-1980s.

An ex-boxer, merchant seaman, cattle-skinner and occasional silver miner, L'Amour was born in Jamestown, N.D., in 1908. He is the only American-born novelist to receive both the Presidential Medal of Freedom and the Congressional Gold Medal. L'Amour's prolific body of work includes 90 novels; 29 short-story collections; two works of non-fiction; a volume of poetry and a memoir. More than 300 million copies of his books are in print worldwide.

Irwyn Applebaum, president and publisher of the Bantam Dell Publishing Group, pointed out that "in many families there is now a fourth generation of readers enjoying Louis L'Amour's more than 120 books, all which remain in print." According to Applebaum, the Center for the Book's honor is "a most appropriate and fitting tribute to Louis' remarkable ability to make the American adventure come alive on the page." Applebaum announced Bantam's plans to celebrate L'Amour's 100th birthday with a special centennial offer: a complimentary copy of "Education of a Wandering Man" to any free lending library in the United States. ◆

Louis L'Amour

John Y. Cole is director of the Center for the Book.

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